PELPUP NEWS

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Marlborough, Wiltshire

LETTER FROM " PELPOP "

PELHAM PUPPETS LTD.,
MARLBOROUGH,
Wiltshire.
August, 1963.

Dear Pelpups,

When you receive this magazine I expect you will all be enjoying your summer holidays. I hope the weather is better by then, though if it is raining, it is a good moment to fall back on puppets, and plan your winter shows. You may get some good ideas from the ever increasing number of puppet shows at the seaside resorts, and in the London parks.

First let me put some of you out of agony, and tell you who has won the play writing competition. Oh! dear, there were a lot, but I thought a play written by GEMMA HASLAM, called "Blue Mist" was very good, original in theme, and clear in her instructions (four pages of diagrams I am afraid must be left out). and she well deserves first prize (two puppets). Second prize (one puppet) goes to SPENCER WILLIAMS for a "Fairy Tail in Rhyme." A play of this kind always goes down well with puppets.

Results of the photographic competition are illustrated, and I just see for the first time that SPENCER WILLIAMS has done it again, I have chosen this picture for its very original scenery. Second prize goes to PAMELA DIXON.

The play writing competition is always on, and we will have another photographic competition for the Christmas number. Also there will be a prize of a puppet for the best account of "How I have made new friends through the Club." You will notice there are an excessive number of pen friend requests at the end of the magazine. This I think is a healthy sign and I wish to encourage it. We now have over ten thousand members, and they come from all parts of the world, with the biggest overseas membership in the United States of America. With your common interest in puppetry, and the fact that the love of puppets is universal you have a good basis for making far away friends. I believe even the Iron Curtain could be drawn up as your stage lights go on and the puppets take over! Pelpups who want pen friends please write to those already shown, and if you still want your name to be printed let me know in November. Overseas members are much in demand, please respond .

Though there are extra pages devoted to pen friends, it has not made less room for puppet ideas, as some thought it might.

I am sure you will be pleased to see the enclosed coloured sheet showing all the new characters. The King and Queen are much more expensive as they are very grand and dressed in special materials. Owing to large export orders on these new puppets, they will not be available until some time in October, and they cannot be included in your choice of puppets for your prizes. This time, The Dragon is in my opinion the best for play value. He has a wonderful mouth movement.

Jan Bussell has written twelve really good plays for our puppets, and they will appeal particularly to the more advanced Pelpups. The book is being illustrated by Vic and Ruth Granger, and should be available also in October, I don't know yet its price. They are also illustrating the puppet poem cards for all our new puppets, and eventually for the full range.

To give you an idea how good they are I have put Burlington Belgravia, by David Sinclair, the author of all the poems (in this magazine). You will see how useful these poems could be for keeping the attention of your audiences during scene changes.

I am sorry about the white tags we are sewing on to the new puppets. They are to show the characters have been copyrighted, and the tags have to be affixed in an obvious place. This is particularly necessary in America, where cheap imitations of our puppets are on sale. These are imported from the Far East and clatter like tea cups, as their head, hands and feet are made of china!

I hope to include the photographs of our new factory in the next issue. We have quite recovered from our terrible fire, and have more people working in our factory than ever before.

I am often asked if friends of Pelpups who have puppets, but have no application form for some reason or another, can join the club. Jackie K. Winter, of Ontario, listed fourteen of his friends. The answer is, providing they have a Pelham puppet, they have only to send in their name, age, and address, and a postal order for two shillings and sixpence (45 cents in U.S.A.), and they will be enrolled for life (that is until they are sixteen years old, unless special request has been made to continue). The forms are just for convenience.

Please make sure your address is on your letter, and do put your Christian name, as well as your surname at the end of the letter. I do not know whether you are a boy or a girl if you sign just C. Browne, and Dear C. Browne is not very friendly for my reply.

Welcome back from America Jan and Vlasta Dalibor. The following is a note all about Pinky and Perky.

Good luck, with your puppets,

Yours puppetually,

PELPOP.

We had (or should I say Pinky and Perky had) a very successful Easter Season at the Radio City Music Hall in New York, which is the largest indoor theatre in the world (it holds 6,200 people). As you can imagine we were a little apprehensive of the size of the place, but thanks to excellent lighting and good production, the puppets were beautifully visible from all parts of the theatre. The reception of our act was so wonderful, that we did not mind showing four times a day—and even five times during the Easter week. Thanks to the success of the whole show, the season was extended by another two weeks. After that we made a three weeks tour of the American South-West: Colorado, New Mexico, Arizona and Utah, and returned to England on June 11th.

Here, while we are showing at the Winter Gardens in Blackpool for the season, our last year's television series is being repeated by the B.B.C. each Thursday at 5.10 p.m. This same series is scheduled for Holland Television from next September onwards. As you know already we have entered into a new three year contract with the B.B.C., according to which we shall do a series of sixteen programmes a year each Winter, and in addition will have three guest appearances in some of the B.B.C's. big spectacular shows.

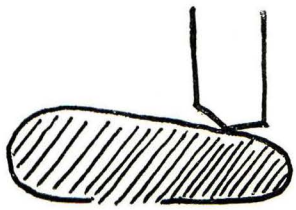
The next Pinky and Perky TV series is planned by the B.B.C. to start on Sunday, December 1st, and from there on weekly. We shall commence the taping on October 26th. In this new format Pinky and Perky will sail round the world on board the ss "Melodymaster" in search of music.

From,

JAN DALIBOR.

FOOT CONTROL

If you have a puppet with moulded feet like Pinocchio or Yogi Bear, you will find each foot has a hole underneath the sole, and the foot is hollow. For better performance and more control over your puppet fill the feet with plasticine, pack it in tightly right up to the hole, and smooth it cleanly off. You will find you can make your puppet walk and dance more easily. We do not weight them in the factory, because apart from the little extra cost, it would increase freight charges for puppets going abroad, and it is such an easy thing for you to do yourself.



HAND CONTROL

There are many times when a puppet is required to pick things up and carry them to another part of the stage. The simplest method is with the aid of a hook fixed underneath the hand. This can be made from a piece of wire. Disconnect the hand string. Bend one end of wire into a small eye, and pass other end through hand and form a hook beneath the palm, just large enough to hook on to handle of object (*see fig.* 1). Form the hook so that it faces towards puppets, and fix it so that it does not swivel. During performance the hand is passed over the handle of the basket say, allowed to flop over it, then the puppet draws back a little, you pull on the hand string and the basket is hooked. For picking up very light objects it may be quite sufficient to use the front part of the hand. (*fig* 2.). It may however be necessary to add a little weight round the wrist, to prevent the hand from tipping while it is lifting an object.

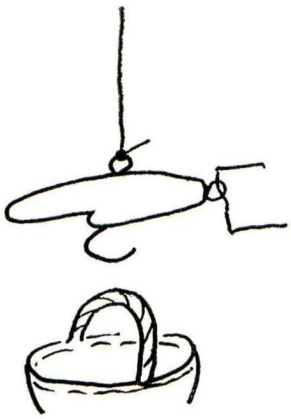


FIG 1

You can have a lot of fun with small magnets. These can be bought I think from most good toy shops, or if they have not got them they would probably know where they can be obtained.

The idea is to strap the magnet into the palm of the hand and the small metal block on to the object to which you wish the hand to be drawn. For instance you might want a puppet to place his hand on the back of another, or you might want two puppets to shake hands in a super friendly way, then the metal block should be strapped in the appropriate place.

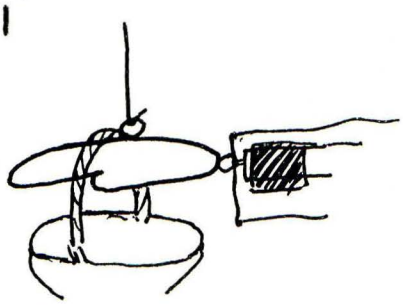
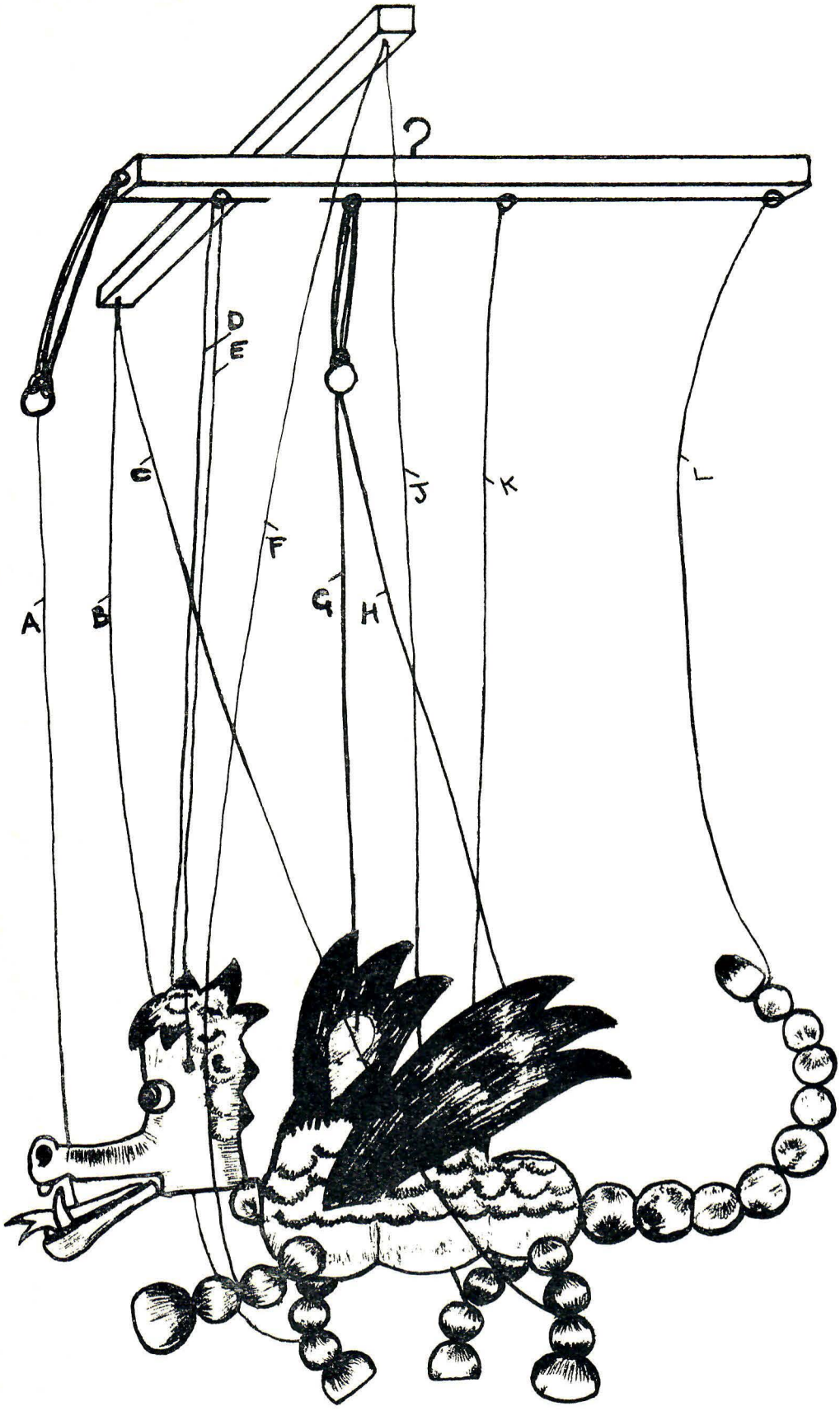


FIG 2

A magnet let into the sole of one shoe can help a puppet to carry out certain types of dances more easily, provided it is performing on a sheet of metal. The foot with the magnet would tend to cling to the floor while the puppet is free to spin.

With a magnet in both feet (placed near the toes) a puppet could be made to tap dance more realistically.

FIG. 3



Description of Strings

A—Mouth

B—Right front leg

C—Back left leg

D, E—Head strings

F—Left front leg

G, H—Wings

J—Right back leg

K—Supports body

L—Tail

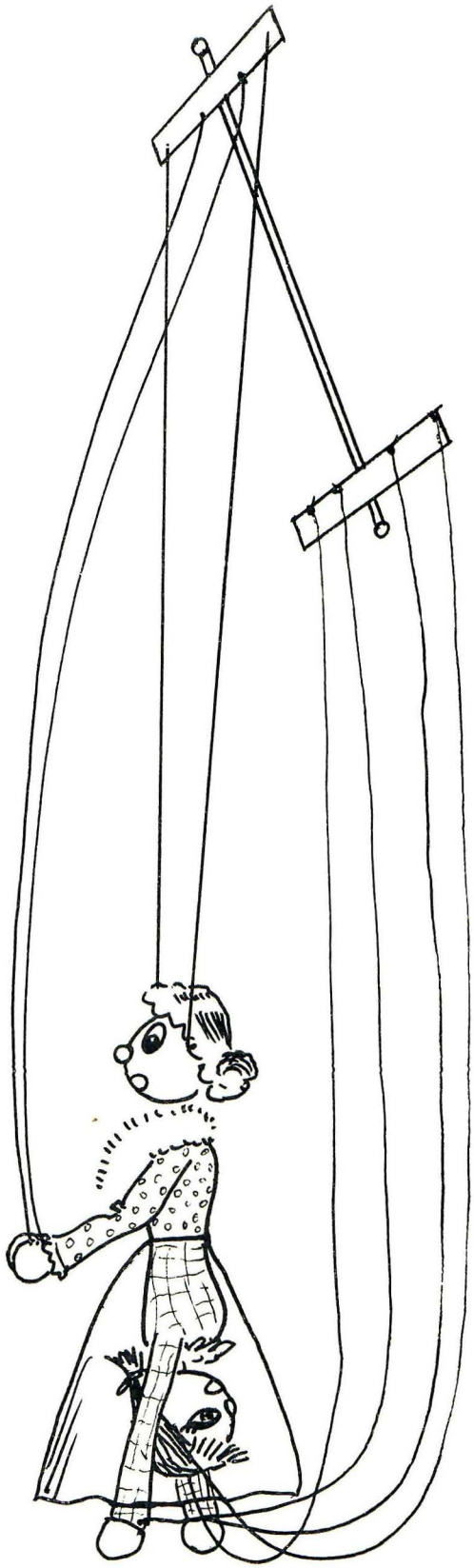
A TRANSFORMATION PUPPET

Here is a trick puppet which might be useful in a fairy tale story, where an old lady or witch has to be turned into a young and beautiful girl.

The diagram should explain the whole idea. It is really just two top halves linked together with a good heavy skirt in the middle, which ever way the puppet is turned the skirt drops down covering the lower half, and since the skirt is reversible, i.e., it is lined with another material, I suggest something soft and silky. She will then turn from an old lady in dull skirts to a young girl in bright silks. Warning, make the skirt very full, it turns inside out more easily, but if you still have trouble due to the material being a little on the thick side let in some lead weights round the hem.

From the diagram you will see the control consists of a long piece of dowel with a cross bar at either end. The distance between the cross bars should be as much as the height of the puppet. You do therefore require rather long strings in order to keep the bottom of the control from showing through your stage.

Just turn the control upside down and the transformation takes place. When turned into a young girl the old ladies hand strings can be used to make her walk.



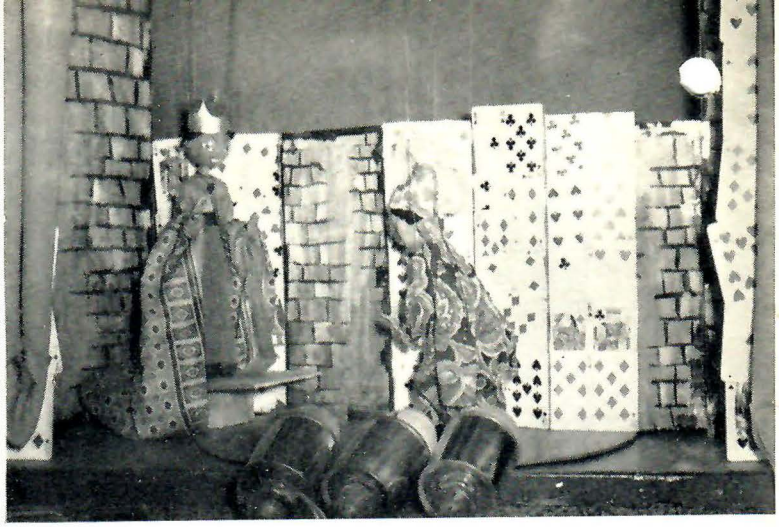
TO OPERATE YOUR DRAGON

(1) A walking movement is obtained by twisting the control either way (like an aeroplane rocks its wings). It is important to keep the control level and just the right height so that all the feet walk on the ground and not in the air.

(2) To move the mouth, hold ring below front elastic and pull down and up. Pull extra high to make him look upwards.

(3) To fly, hold ring below back elastic and pull down and up. For a natural take off rock control as above so that he runs a little way then operate wings and raise the control — now he's airborne.

(4) Pull tail string to swing tail when angry.



From PAMELA DIXON PHOTOGRAPHIC COMPETITION *From* SPENCER WILLIAMS

THE INTERNATIONAL PUPPET FESTIVAL, COLWYN BAY, 20th to 25th MAY, 1963.

What is an International Puppet Festival? First and foremost it is a gathering together of puppeteers, and their puppets, from various parts of the world. But it is not *just* that, for if it were it could be called just a "conference" or a "convention." A festival is a feast, a time of rejoicing, a celebration; and a Puppet Festival is a time when puppeteers meet, not just to talk about puppetry, but to show their puppets performing for one another and for the world at large. There have been festivals before, in various parts of the world, but although there had been talk of one in Britain for a long time, it was not till this year that the very first one happened in Britain.

Why was it held in Colwyn Bay? Colwyn Bay is not a very large or very famous seaside resort; in fact it is a rather quiet town, but set on a beautiful bay in North Wales with wooded hills rising immediately behind the town and standing at the very gateway to the Snowdon country where the oldest mountains in the world lift their rugged peaks above lush valleys sprinkled with crystal clear lakes and sparkling waterfalls. Wales is a magic land, steeped in legend and mystery; its people are the true descendants of the Ancient Britons, they speak their own strange language and accept without question the fairy-tale castles they see every day of their lives. And in Colwyn Bay, only a few yards from the sea is an enchanted place—the Harlequin Puppet Theatre, the first theatre ever to be built in Britain just for puppet playing, and it was because this delightful little theatre was here that the Festival was held too.

The Harlequin, itself, though, was far too small to house all the shows of Festival Week, so two large theatres were employed in addition: The Prince of Wales Theatre and the Pier Pavilion Theatre, and in these puppet performances went on from half past ten in the morning till twelve o'clock at night—a real feast of puppet shows!

Not only were there all these performances to be seen—and to see every one you had to dash from one theatre to the next for each company presented only two performances—but there were exhibitions of paintings of puppets, of puppets themselves—old and beautiful puppets that were works of art even when not performing on the puppet stage—and of dolls, 1,000 dolls all in a carnival procession of richly decorated "floats." And there was a model village, peopled with dolls. There were even dolls looking in the shop windows at even tinier dolls displayed there!

Representatives of 40 countries were at the Festival, though not all of them presented performances, and some had come many thousands of miles to be present. Certainly almost all of the world's most famous puppeteers were at the Festival.

The Festival, which lasted a whole week, was over far too quickly, and the puppeteers left for what was, in some cases, a long, long journey home. But most of them have written since to say what a wonderful time they had and voted it the happiest ever International Puppet Festival.

ERIC BRAMALL, *Director of the International Puppet Festival.*

PUPPET PLAY COMPETITION

BLUE MIST

by GEMA V. HASLAM

Characters :

ADRIAN; CLINTA, his sister; THE SERPENT OF THE SEAS; THE SEA HAG, his wife; THE HERALD OF FREEDOM.

SCENE I—A deserted beach, with a barrier of rocks slanting from the back (nearly centre) of the stage to the left hand wings. Other rocks scattered around. The stage is only faintly lit.

Enter ADRIAN.

He wanders around a little, playing his guitar and humming. Then he sits on a rock. Shortly after.

Enter CLINTA.

She sits on another rock. Silence for a little while. Adrian is no longer playing his guitar.

ADRIAN (*musingly*): **Look at the sea—this is the sort of night for something strange to happen. The moon—and the waves and . . . and the quiet. It is all strange.**

CLINTA: **Isn't it marvellous? So peaceful.**

ADRIAN: **It is all strange.**

Silence. The stage slowly darkens till the only light is on the children. From behind the barrier of rocks comes a blue light.

VOICE (*of S. of S.*): **This night strange things WILL happen—things strange and unforeseeable. But not now. Return here at eleven tonight and do not fail. Do . . . not . . . fail** (*dies off and the light disappears*).

ADRIAN (*trancelike*): **We shall not fail.** (*waking*) **Clinta! Did you hear anything? Or see anything?**

CLINTA: **I looked over towards the rocks** (*indicating them*) **and a misty light rose above them—a blue mist. Then a strange voice spoke—we must return.**

ADRIAN: **We must return.**

Quietly, *Adrian* begins to play again.

CURTAIN

SCENE II—The same, later that evening. The light on children only, who are standing near the edge of the stage. of the stage.

CLINTA: **I'm frightened. What if something awful happens? Anything COULD happen tonight.**

ADRIAN: **It will be something—strange—the voice said. Not frightening or exciting but—strange.**

CLINTA: **Why did we come? Look Adrian—the sea. I don't want to look** (*cowering*), **I want to go away. Come with me, Adrian. Please, let's go?** (*clutching his arm*) **There's something here.**

ADRIAN: **Be quiet. There's no one else here—the beach is empty.**

CLINTA: **There is SOMETHING here, I can feel it.**

ADRIAN: **What do you mean? I can't feel anything. Spirits?**

CLINTA: **Oh, I don't know. I can't EXPLAIN. Adrian, listen. The waves are so angry today—and the sea is covered in a blue mist—and it . . . glows. The wind—can't you hear the wind? Let's go?**

ADRIAN: **Hush.**

Silence for a little while. Gradually the stage is lit by a blue light.

VOICE (*of H. of F.*): **Beware the Serpent of the Seas, who walks while the blue mist lies on the waters. Beware ye who hear.**

ADRIAN: **The Serpent of the Seas? I've never heard of him before.**

CLINTA: **It doesn't sound very friendly. Look—'a blue mist lies on the waters' just now.**

VOICE: **Beware the Serpent of the Seas . . .**

Enter Serpent of the Seas.

CLINTA: **Is this the Serpent? O, I'm frightened, Adrian.**

ADRIAN: **I must admit, he's not the sort of person I'd ever count among my greatest friends.**

VOICE: **. . . who walks while the blue mist lies on the waters.**

CLINTA: **The blue mist is thicker now. Look at the light it gives. The rocks are crowned with blue halos—like kings of the seashore . . .**

SERPENT: **I am King of the Seashore and only I** (*rising on hind legs and walking towards the children*).

CLINTA: **I'm very sorry. I only said LIKE kings** (*nervously*).

SERPENT (*graciously*): **Your error is forgotten.**

VOICE: **Beware, ye who hear** (*urgently*).

SERPENT: *Silence!* (*turning to children*) **You have no reason to fear me. I love little childyren . . .**

VOICE: **Beware the Serpent of the Seas . . .**

SERPENT: **Silence, I say! Come, children, follow me. I will lead you to a beautiful garden—a haven—a Paradise. There happiness reigns . . .**

VOICE: **Beware, ye who hear.**

SERPENT: **. . . and children play undisturbed in the green meadows beside tinkling streams . . .**

VOICE (*still more urgently*): **Beware he who walks while a blue mist lies on the waters . . .**

SERPENT: **There no one is unhappy, and the wish of the child rules the land.**

VOICE: **Beware!**

CLINTA (*breathlessly*): **How marvellous!**

ADRIAN: **Clinta, don't go. Clinta! Be sensible. Heed the warnings.**

SERPENT: **Follow me. I will lead you to this place where sorrow never comes . . .**

CLINTA: **I'll come with you.** (*Adrian tries to hold her back but she struggles.*) **No, I am going.**

ADRIAN: **If you go I shall have to come. Don't go, Clinta—don't be silly.**

CLINTA: **I'm not being silly. I am going to go.**

ADRIAN (*pleadingly*): **Don't Clinta . . .**

VOICE: **Beware the Serpent of the Seas . . .**

Clinta and Serpent leave the stage and Adrian follows reluctantly.

CURTAIN

SCENE III—A clearing in a wood, with a cave mouth as backcloth. The Sea Hag stands at the back of the stage.
Enter Serpent, followed by children.
Serpent crawls up to Sea Hag, rises up on hind legs and she strokes the top of his head.
CLINTA: **But where is the garden? Where are the children?**
SERPENT: **This is our beautiful garden—here I dwell with my wife and children and here you shall stay till I can make use of you.**
CLINTA: **Adrian, it's horrid here. I don't like it. It's dark and damp and—who is that horrid woman?**
ADRIAN: **Hush. You wanted to come.**
VOICE: **Beware the Serpent of the Seas and his wife the Sea Hag. Beware!**
HAG (*sweetly*): **So my darling, you have bought two more to add to the nursery! Two sweet children. Come, my child** (*holding her hand out to Clinta, who shrinks back*). **What is your name? I will teach you to cook and you may help me with my—work. What is your name?**
CLINTA: **Uh . . . Clinta. What is your work?**
HAG (*angrily*): **You do not need to know that yet.**
HAG (*sweetly*): **But come. Is this your brother? Come here, by son.**
VOICE: **Beware the Sea Hag. Beware, ye who hear.**
Adrian approaches and stands beside Clinta.
HAG (*to Serpent*): **My darling, what sweet children. How clever of you. This way, my dears.**
Exit Hag with Clinta on her right and Adrian on her left. Serpent follows.

CURTAIN

SCENE IV—The interior of the cave. Adrian and Clinta sit on floor in the middle. At back of cave stands a large cauldron balanced on two blocks and with twigs under, as if afire.
VOICE: **Why did you not listen to my warnings? While the blue mist lies on the waters it is fatal to speak to the Serpent of the Seas. Heedless children!**
Enter Hag.
HAG: **Why are you not working? Adrian, there is no wood left. Hurry and bring back enough for the fire. Then build a large stack outside.**
Exit Adrian.
Clinta, why is the potion not ready? I ordered it for early this morning.
CLINTA: **I am very sorry.**
HAG: **Prepare it immediatley. I must have it in one hour. Then you can get dinner ready and go and collect some herbs from the foot of the Minki tree in the heart of the forest. Put those in the cauldron with boiling water and let them Stew for three hours. Well, get on with it!**
CLINTA: **Yes ma'am.**
Exit Hag. Clinta stands, sighs and walks over to the cauldron. As she bends over it the voice speaks.
VOICE: **Clinta, we must rid the sea of this tyrannous pair. Tell your brother to come with you to the Minki tree. I shall meet you there.**
CLINTA: **But who are you?**
VOICE: **I will tell you that when I see you. Now do the Hag's bidding.**
Clinta bends over the cauldron again.

CURTAIN

SCENE V—A clearing in a different part of the forest. On the scenery is one very big tree, and a bundle of leaves lie at the foot of it, on the stage.
Enter Clinta and Adrian.
ADRIAN: **There's no one here. Are you sure this is the right place?**
CLINTA: **Positive. He said he would meet us at the Minki tree. This is the only Minki tree in the forest.**
Enter the Herald of Freedom.
HERALD: **I am the Herald of Freedom. With your help we shall free the Sea Folk from the strict rule of the Serpent and his wife.**
ADRIAN: **How? They are very powerful.**
HERALD: **I know that. But we must do it—it is up to us. The Serpent is the most powerful, so we must try to get rid of him first. He is very strong and cunning and his wife helps him with her spells and potions. He lures small children to the cave and when they have been worked very hard, their blood is used in many of the ointments.**
Clinta shudders and moves nearer Adrian.
Sometimes even their eyes are made use of.
Clinta's hand goes to her eyes quickly, and drops to her side again.
We must get rid of the Serpent and his wife, if only to save children from this dreadful fate.
ADRIAN: **Yes, of course. But what can we do?**
HERALD: **We must think of something. Tonight a Council of the Sea Folk is to be held. Tomorrow meet me here again and I will tell you what we decide. The time does not matter—come at whatever time you can both get away, and we will settle all the arrangements.**
CLINTA: **We will be here.**
HERALD: **Good. Do not fail.**
ADRIAN: **We won't.**

CURTAIN

SCENE VI—The same, next morning. Adrian and Clinta sit on the grass at the foot of the tree and the Herald is standing.
ADRIAN: **What did you decide at the Council?**
HERALD: **There is a river near here, of fresh water and inhabited by the river folk. Freshwater to a sea dweller is certain death, and the river folk will try to lure the Serpent there by their many tricks, for, though he is cunning, the Serpent is rather careless sometimes. For the Hag we are depending on you two. One of the Sea Folk will order a death potion to be made and while she is cooking it, you must push her into the cauldron and hold her down. She will be powerless then.**
ADRIAN: **It doesn't sound a very nice way to die—to be killed by your own spell.**
CLINTA: **It sounds awful. Are you sure she won't be able to call up demons or anything?**

HERALD: **I am certain of it. Will you do it? SOMEONE has to.**
ADRIAN: **We'll try, anyway.**
HERALD: **Very well. Thank you very much—the Sea Folk will be very grateful. But make sure that you don't push the Hag into a perfectly harmless potion, as that would warn her that something is up.**
CLINTA: **We will be very careful, of course.**
HERALD: **I am sure you will be. Otherwise I would not ask you to do such a thing — it would ruin our chances if either the Serpent or the Hag suspected anything was going to happen.**
ADRIAN: **Of course we understand that. When will we have to do it?**
HERALD: **The river folk have promised to try and maaage it by the end of the week. Do not touch the Hag till the Serpent is dead. I know—as soon as he dies I will blow my horn—it has a deep sound. Listen.**
Someone offstage blow a clarinet or something as the Herald blows his horn.
ADRIAN: **All right. But how do we know she won't have already made the potion by then?**
HERALD: **The person will order it for a special day and request it to be made the night before.**
ADRIAN: **I hope we can manage it.**

CURTAIN

SCENE VII—The interior of the cave filled with blue light. In the middle is the caldron with the fire under it. The witch bends over it, chanting. Adrian and Clinta stand at back of the stage.
Silence but for the low chants. Suddenly the horn, very loudly.
HAG (*startled*): **What is that?**
ADRIAN (*whispering*): **Are you sure this is the death potion?**
CLINTA: **Of course.**
They run forward and push the witch into the cauldron headfirst. Her legs wave wildly, then collapse into the cauldron. All the while the hag screams loudly. The children bend over the cauldron as screams stop, and turn to each other.
CLINTA: **We've done it!**

CURTAIN

SCENE VIII—The beach, as scene I. Clinta and Adrian sit on sand near front of stage, a few others sit on the rocks and Herald stands at the front right of the stage.
CLINTA: **The blue mist has completely left the sea now. It is all calm and beautiful. Look at the reflections of the sun in the water.**
HERALD: **The Serpent and his wife are both dead now, and the sea is at peace. So are all of us.**
He looks round at all on the rocks and they all nod.
Thanks to you and the river folk, we can live quietly now.
CLINTA: **I must admit, though, the blue mist did look quite nice.**
All laugh.

CURTAIN

SLEEPING BEAUTY

A FAIRY-TAIL IN RHYME

Entirely new script by SPENCER WILLIAMS (*aged* 15)

PROLOGUE:

Once a long, long time ago
In a land where milk and honey flow,
A king and queen had a daughter born,
With hair glistening like golden corn,
And eyes sparkling like saphires,
Her ruby lips burnt like fires.
Now, when the time of her christening came,
Everyone danced save the blind and the lame.
That is all except the wicked witch,
Who practised spells without a hitch.
She wished to have revenge on the king,
For she was not invited to the christening.
To the celebrations also came,
Lilac, a fairy of great fame.
There begins our story many years ago.
In a far country where milk and honey flow.

SCENE I—The Grand Hall in King Florestans Palace.

KING:
Now come along, great haste we must make,
I have to cut the christening cake.
QUEEN (*a rather haughty character*):
All right dear, just run along,
There chimes the clock . . . No, no—I'm wrong.
IDLE JACK:
The Queen's in a tizzy—
She's feeling all dizzy.
The King's worried too,
Oh! What a to do.
FAIRY (*who has been looking at the child in the Queen's arms*).
Oh! Isn't she sweet—a real treat!
She's a sweet little girl,
A perfect pearl.
QUEEN:
I know, I know, now I want you your gifts to bestow.
Send away the guests—those wretched pests.
FAIRY:
My first wish is for beauty and a beautiful skin.
JACK:
She uses soap powder—what a grevious sin.
FAIRY:
Excuse me. Do you mind.
My second gift is she will be kind.
My last—let's think up something new.
(*Enter Witch*).
WITCH:
Ha! Ha! Ha! Good luck to you.
QUEEN:
Oh! My goodness, everything's done,
The witch is here to spoil all the fun.
WITCH (*in horrible voice*):
You people did not ask me to join in your festivity,
For this, though you may squeel,
Your daughter will prick herself on a spinning wheel,
Which, when she is twenty-one will result in sorrow for her Mum,
For she . . . for she . . . for she . . .
will DIE instantly.
So long—good riddance! (*exit witch flying*).
KING:
Oh! No, no, no.

QUEEN:
It can't be so.
FAIRY:
Have no fear—Lilac is here,
And my third wish to you all will be very dear.
I say that the Princess shall sleep—not die.
Yes into a deep sleep she will lie.
Listen with your ears for you will all sleep for a hundred years.
I shall come again on that fateful day for
I shall prepare you if I may.
QUEEN:
A hundred years? We'll be so old when we awake!
FAIRY:
You will not be one day older—don't quake.
Time will stand still—like a mountain or hill.
Goodbye . . . Goodbye (*she exits flying*).
KING:
It shall not be—I shall see.
Every spinning wheel in the land.
Shall be banished or banned,
They shall be treated like mire,
And be cast into fire.

CURTAIN

SCENE II—Princess Aurora's bedroom, 21 years later.

QUEEN:
The Princess is twenty-one today.
May we all be happy please I pray,
Where is the ring
Florestan, Where have you put everything?
KING (*flustered*):
Don't rush me, don't rush me,
All in good time.
Jack, would you get me a gin and lime.
PRINCESS (*even more flustered*):
Mother, mother, where is my dress?
QUEEN:
You've got it on my pet.
(*This is said sarcastically*).
PRINCESS:
Oh yes!
(*Pause*).
Mother, mother, where is my crown?
I've hunted for it up and down.
QUEEN:
That you will find at the top of the tower,
In the middle of the haunted bower.
PRINCESS:
Mother, mother, which pair of shoes,
I cannot think which ones to choose?
QUEEN:
The ones we bought from Daniel Neals—
You now they've got stiletto heels!
Jack you are so very good,
Clean the silver if you would.
Jack you are so very kind,
I'm positive you would not mind!
Now come along dear . . .
(*Exit the King and Queen*).
JACK:
Oh well, I suppose it's off to my work,
If only I could shirk . . . Look at these hands—a ward 10 case,
If only they were as "soft as my face."
PRINCESS:
Now I must go and fetch my crown,
Up to the haunted bower and bring it down.
So off to the top I must go,
To the bower above from my room below.

CURTAIN

SCENE III—The Haunted Bower.

PRINCESS:
Well now here I am at last,
I rushed up here so very fast,
I think I'll sit and have a rest,
Yes, I think that would be best!
WITCH:
Ha! Ha! Ha! Hallo my child,
You who are both meek and mild.
PRINCESS:
Why, who are you? Why are you here?
What a horrid face—what a ghastly leer!
WITCH:
I am an old woman doing no harm,
So my child no need for alarm!
I am working at this—my spinning wheel,
Come closer so that you may feel.
(*Princess goes closer*).
PRINCESS:
What is that—that great big pin,
Why is it bobbing out and in?
WITCH:
The spindle my dear—come have a go,
Will you work it? Yes or no?
PRINCESS:
I'll try and work it—it must be hard.
WITCH:
Watch the sharp spindle,
Be on your guard.
PRINCESS:
OWWW! My finger—I gave it a prick.
Oh my goodness, I feel so sick!
WITCH:
Ha! Ha! Ha! You've done it now,
As I said in my wicked vow.
Hold fast . . . Hold fast,
My spell is cast!
WITCH:
Now the Princess shall fall to the ground like lead,
And in a minute she will be dead! Ha! Ha! Ha!
(*Witch exits flying—princess falls to ground—fairy enters hovering in air*).
FAIRY:
The witch's spell has been fulfilled—
But Princess Aurora shall not be killed.
My promise shall I now keep,
And send the castle into sleep!
A forest shall grow all round this place—
Creepers and weeds shall hide its face.
Weeds will grow in every gap,
The walls will crumble—floor-boards snap.
In a hundred years all will awake,
And this for granted all must take.
A Prince will come and kiss maid upon the floor—
So daintly laid.
This tearful scene near breaks my heart—
Now all are sleeping—I must depart!

CURTAIN

SCENE IV—The Ruins of the Castle.

(*Enter Prince Florimond*).
PRINCE:
What a pretty young girl—
What an exquisite pearl!
What beautiful eyes and golden hair,
Ruby red lips and complexion fair!
Those ruby lips waiting to be kissed—
This is an opportunity that should not be missed!

(*He kisses Aurora—she awakes*). (*Enter King, Queen and Idle Jack*).

PRINCESS:

Who is this—this handsome young man?
What noble features and healthy tan.
My heart is filled with wondrous love,
You are my dream—my turtle-dove!

PRINCE (*to King*):

Sir, I beg your daughter's hand—
I come here from a distant land.
My heart burns with a fiery heat—
Sir, I love your daughter sweet!

KING:

Oh, noble Prince it shall be done,
My daughter's hand you have just won.
You awoke us from our sleep so long—
If we should refuse? Then we are wrong.

QUEEN:

Then preparations we must make—
Try on a dress and bake a cake.
And more such-like things as I say,
In preparation for your wedding day!

CURTAIN

BURLINGTON THE CROW

I'm Burlington Belgravia,
The smartest crow in town.
My tailor lives in Saville Row,
I never let him down!
They say my wardrobe is the best
That anyone could see,
I never wear a single thing
That isn't simply ME!
My collar is the latest cut,
Its scolloped edge is NEW,
If all my ties were end to end
They'd stretch from here to
Crewe!
I never stroll around the town
Without my snow-white spats;
It's said I'm bound to get ahead
By talking through my hats
Oh! well . . . perhaps my
mother knows
The things a crow should
wear . . .
But sometimes when I'm dressed
this way
It's more than I can bear!
Why did she buy me this new
hat?
What's wrong with those I've
got?
It's just like wearing, upside
down,
A kind of flower pot!
And tell me, in the summer time,
Who ever heard of spats?
Fancy trying to pretend
They'll save me from the cats!
This wretched collar may look
smart,
But must I wear a tie?
I feel so trussed up in these
things
I don't think I can fly!

PRODUCTION NOTES:

When performed at the Ealing Palladium Puppet theatre we used music from the 'Nutcracker Suite" to intersperse scenes and give music for Lilac and the Princess Aurora to dance to.

DRAMATIS PERSONAE:

KING FLORESTAN.
HIS QUEEN.
IDLE JACK (*a good for nothing layabout*).
THE GOOD FAIRY LILAC.
THE WICKED WITCH.
PRINCESS AURORA.
PRINCE FLORIMOND.

PELPUPS WRITE

GORDON R. CORNELL—With reference to a letter from Valerie Lett, on the subject of puppet hair, I would like to offer a further suggestion. Instead of wool I have used a synthetic hair (nylon) which can be obtained from a theatrical costumiers, and chemists who deal with stage make-up, etc., it is of course really meant for false beards, and moustaches, etc., for human beings, but I have used it very successfully with puppets.

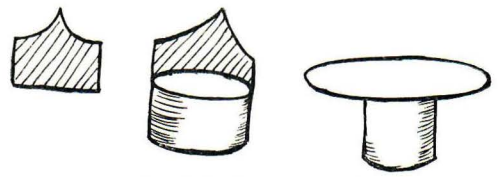
HELEN DEEKS—I find that for a blonde wig, very coarse string glued on, then combed out and curled, looks very effective.

F. W. A. MAUD—My son Keith is a Pelpup, but as I get involved in the performances, I read your magazine with interest. Perhaps you might find his method of presentation would be of help to other Pelpups. Together we made a portable theatre six feet wide, nine feet high with the stage about four feet six from the ground. It stands on a trestle table to operate the puppets. I sit in front of the stage to make the announcements, relaying the words of his compere Clown puppet "Beepy," who has lost his voice. The show is a "Variety" and between items when the curtains are down for scenery changes, etc. I talk to the audience about the artists appearing. The programme runs like this. Beepy comes on, and after bowing and waving announces through me the items. Miss Buttons and Bows, who sings the song of that title, then a trained Mole, who sings and dances "I am a Mole and I live in a Hole" followed by a churchyard scene, where two Ghosties and a Skeleton dance the "Dance Macabre." Then a change to Jane and Willie, who sing the duet "Willie can you do." Afterwards, Willie gives a piano recital (Charlie King) a lovely rhythm for puppet action. Beepy appears between each act, climbing down the scenery or curtains, or hanging upside down from the top, in fact he provides the laughs!! We enlist the help of another person to put the records on the record player which is behind the theatre. Keith, who operates the puppets, controls the putting on and off of records, and can talk quietly to me out front, so that I know what is coming and can relay the words, I talk to the puppets, shake hands with them, let the Mole jump over my hands, and so on, by the end of a performance I don't know whether the puppets are human, or I am the puppet. Only Willie, and the Skeleton were puppets bought complete, all the others Keith has made from kits, making the dresses and hats himself to suit the characters. Keith is now sixteen, and has been doing this now for four years. We give the shows for charity at Bazaars and Fetes, fixing up the spare room as a theatre, and find that three or four performances, which last roughly half an hour each are needed, and nearly always are asked to give another performance at the end of the Fete, for the stallholders, and helpers.

JOHN ELSOM—I find your idea for making "Moon Men" very good, as they can be used for Demons instead. The Ghostie is very good for plays in which ghosts appear. It would be very effective to place a coloured light inside the "head" of it, if the stage was in darkness.

BARRY TONGE—In number four magazine someone asked for hair for the puppets made from kits. I would like to point out that "Alter Handicrafts Ltd." make a dolls hair fibre, and this I find excellent, it only cost tenpence and can be bought from all good model shops.

KEITH GARDENER—I think if you did make props and more scenery half the fun would be taken out of puppetry. I find that I get just as much enjoyment from making scenery and props, as well as actually giving the shows. The way I make chairs for my theatre is as follows: Take a small tin such as a cat food tin, take the top right off and wash it well. Next, take a piece of cardboard this shape and stick it round the tin with sticky tape. Tables can be made by taking a larger tin (taller) and a circle of stiff cardboard. If this is secured to the top by a nut and bolt in the centre, or glue, it makes a very useful table. I find that these props look very effective when painted.



If my letter is printed, please add that I would like to see Stuart again.

JEREMY SPENCER—This is how I made one of my puppet heads completely myself. You get a ball of plasticine, and shape it to the size and shape it will be. For the covering of papier mache on the head, the first layer should be in newspaper dipped in water, and put on. For the next layers it should be newspaper dipped in paste and stuck on. When you have finished putting layers of papier mache on, the head should be left for a day or two to dry. Then cut it in half and remove the plasticine. Put the two halves together, and put on about five layers of tissue paper with paste. Let this dry now, and paint it as you want it.

VIRGINIA LEWIS—My father works at the Montague Knife and Cutter Works, and makes cutters for some of the clothes of your puppets.

Yes, and very good cutters they are.

LEONARD MERVIN—Most of us Pelpups are very interested as to the manufacturing of the puppets, and I loved the article in the second printed issue, "A visit round the factory." May we have more scenes from your factory? (I appreciate that at present, the fire will cancel this idea, but when you are back to normal, maybe then).

If space permits I will put some in next time.

JENNY PERRY—At school we have started a puppet club, and I am the leader. There are five other girls in the club, two of us are Pelpups. We use one of the class rooms at school, but unfortunately we can only have half an hour a week for the club. My father has made me a theatre, but it has not been painted yet. I made the scenery out of hardboard, and painted it with poster paints.

GAIL MITCHELL—I have an idea for a caterpillar. You will need about eight ping pong balls (number depends on size of puppet) thread and pencils, paints or crayons. First string the balls together, then paint a face on the first one (the knot serving as a nose). String it and you have a caterpilla puppet.

H. PETTIT—Together my friends and I (seven in all) have started a puppet club, and built quite a large puppet theatre with electrical lighting. The puppets do actions to records, and it looks as if they are singing the songs.

GRAHAM WHITE—The first show that we will be having is I hope going to be called "Adventures in Space" where they will get all mixed up in a castle. Then they will build a rocket and go to the planet Mars, and have many more adventures with the Marshians.

VERITY RAPPLE—As we cannot yet afford a real stage, we have made one from a large cardboard box, but the trouble is that it is very heavy to carry about, but I hope to have a real stage for my birthday.

RICHARD IVERNE—I have used my slide projector and torch. I bought some sheets of gelatine paper, red, blue and amber, and cut slides to the shape of the slot in the projector (first I made a holder in front of the torch), I cut the slides for the torch as well. I placed them in the slots, placed the lights behind the curtains (shining on the scenery of course) and swtiched on. You will find it makes a very good lighting system. If you mix say red and blue (one colour in each slot) it will make a very eerie light for the witches cave, or the haunted moor, etc. Other colours can be used but these are the key ones.

WILLIAM NG. SINGAPORE—Puppetry is not popular here. Occasionally puppet films have been shown on television and I hope that this will arouse the interest of the viewers. My puppets are mostly clothed in costumes adapted from Chinese Opera. So if there is a production it will be one with eastern settings. Those who would like to know more about the costumes can write to me.

CHRISTINE HAIL—Our latest puppet play was entitled "The Puppets in Giantville" we also did a charade with our key word Father, dividing it into Fat and Her. It was very hard to guess, and our friends could not decide what the word was.

IAN NESBITT—Now three years later I have a reasonably large company of six members, two puppet theatres, seventeen string puppets and a little know how. My company at first did shows in my house. We did about three a year to the local children, then we got our first break and got an audition for to join a concert party. We passed and now tour the South West of Scotland doing charity shows. Our lighting system consists of a 12 volt battery, and two floods working off the mains (250 volt). I think the most suitable colours for curtains are red, blue, or gold velvet. For backcloths I find that black and blue velvet are exceptionally effective, as light gives a good effect if placed in the correct position.

VALERIE & LINDA JOHNSTON—We have fifteen puppets altogether, and we use them all except three. We presented five musical items where the puppets danced and mimed to records which my brother recorded on tape for us. My mother and Father made and painted scenery for us. Two of the scenes were very colourful, "The Toy Balloon," and "The Snowman."

D. MCALISTER—I run a small club with the help of two of my friends. We call the club the "Stringalongs." We go to childrens parties and do a show for them, and we all have great fun.

JANET WARREN—At Christmas my brother and I gave a puppet show. We collected ten shillings, which will go to a good fund. It was a show combined with puppets and people, for the first act my brother and I did some acts, and for the second act we gave excerpts from Gilbert and Sullivan's operas "The Mikado" and "Iolanthe." The puppets we use for the "Mikado" were made in Singapore which my brother strung himself. The Iolanthe puppets were made out of one of your kits, except for one which I bought.

WILLIAM C. HOLDEN—As a matter of interest my son Kenneth has so far twice appeared in public with his puppets, once at a Primary school concert, and this Christmas at the Sunday School Primary party, this latest show, which I attended to the record player and noise effects. It lasted 25 minutes and was thoroughly enjoyed by about 48 young children and several teachers. The artistes appearing were Mr. Clown, who did acrobatics and danced to Telstar, and Bom, who

sang "I remember you," Mrs. Mopp, who held a cleaning session, Mr. Sammy who sang "Stranger in the Village" (this being Kenneth's version of "Stranger on the Shore") Poodle too did antics to the tune of "Lonely Pup," then came the Skeleton, who thrilled and chilled the audience by singing "Jangle Bones, Jangle Bones." As you can imagine we all had a great deal of fun. Kenneth by the way did the singing, and the SM models mimed beautifully.

WENDY WALKER—I am writing to tell you of an idea concocted by my mother and put into action by me. In one of our crackers this year was a pair of small red glasses which fitted Gretel perfectly. I added to this a fairly large coloured handerkerchief which I pinned on her head. There was a Grannie, I wonder if any of the other Pelpups would like to adopt it.

GRAHAM COVENTRY—I find that if my Policeman wants to say his prayers, or something similar like begging to a king, he has a job to kneel and put his hands together at the same time, but if I put his hand strings like this, it is easy.

BARBARA JENKINS—20, Johns Lane, Tipton, Staffs., would like a girl pen friend from Wales or New Zealand, aged 9-10. Hobbies—animals, horse riding and puppets.

CAROL CHANDLER—124, Cranston Road, Forest Hill, London, S.E. 23, would like a girl pen friend from Australia, aged 10. Hobbies, sewing, cycling, reading, puppetry, collecting foreign dolls, and collecting china animals.

MOLLY YOUNG— 4040, San Felipe, Appt. 100, Houston 27, Texas, U.S.A., would like a girl or boy pen friend from Australia, India, Wales, or Ireland, aged 9-12. Hobbies—swimming, climbing, stamp collecting, reading and horse riding.

SUSAN BLACK—81, Pettswood Road, Orpingtoon, Kent, would like a pen friend from America.

EMMA SAWYER—Huckleberry, Boxted, Nr. Colchester, Essex, would like a pen friend (girl) from Holland who can speak English. Hobbies—riding, reading, puppets and knitting.

TINA LEIGH—218, Castellain Mansions, London, W.9, would like a boy pen friend from Australia, aged 13-14. Hobbies—heraldry and the middle ages.

DAVID WARNER—10, High Street, Yawley Green, Towcester, Northants, would like to hear from any Pelpups living near. I would like a pen friend from Canada, age 11-12 (boy). Hobbies—puppetry, model trains and pop music.

NORMA SMITH—24, Lower Road, Hednesford, Staffs., would like a pen friend from anywhere, aged 8-10 years. Hobbies—riding, animals, reading, puppetry and roller skating.

ANGELA NEWMAN—1, Glenarden Avenue, Anchorsholme, Blackpool, would like to hear from any Pelpup members living around Anchorsholme or Cleveleys.

GEORGE KING—R.F.D. Sebonac, Southameton, Long Island, New York, would like a boy pen friend living in Sweden, aged 8 years.

FRANCES PEARCE—192, Flaxton Road, Plumstead, London, S.E. 18, would like a boy or girl pen friend living in America or Canada, aged 9-10. Hobbies—swimming, puppetry, pop records and collecting dolls from different countries.

SUSAN PEACOCK—44, Foxwood Grove, Kingshurst Estate, Birmingham 34, would like a girl friend living in America, aged 9-10. Hobbies—reading, writing, sewing and puppetry.

CHRISTINE SMITH—46, Jesmond Dene Road, Jesmond, Newcastle upon Tyne, 2, Northumberland, would like a pen friend living anywhere, aged 10-12. Hobbies—swimming, art and puppetry.

JUDY FARRELLO—21, Academy Drive, West Whippany, New Jersey, would like an English speaking pen friend from Asia or Hong Kong, aged 11-12. Hobbies—swimming, roller skating and horse riding.

HELEN DRINKWATER—5, Wood Farm Road, Headington, Oxford, would like a girl pen friend living in Canada, aged 10-11. Hobbies — reading, puppetry, stamp collecting and match box top collecting.

MARILYN THOMPSON—3, Graysfield, Eggborough, Whitley Bridge, Nr. Goole, Yorks., would like a pen friend living in Japan, France or Switzerland, aged 10-11.

LINDA ANNISON—173, Cairo Street, Hendon, Sunderland, Durham, would like a girl pen friend, aged 9-10, living in Australia, Canada or New Zealand. Hobby—stamp collecting.

GWENDA JAMES—40, Africa Gardens, Gabalfa, Cardiff, South Wales, would like a girl pen friend, aged 12-14 years, who lives in India, Yugoslavia, Bulgaria, Hungary, China or Pakistan. Hobbies — mainly ballet, roller skating, ice skating, swimming, music, reading, puppetry and collecting foreign dolls.

ANNE—Fayland, St. Briavel, Lydney, Glos., would like to hear from anyone living near who has puppets.

NORMA DAVIS—10, Ridlands Rise, The Chart, Oxted, Surrey, would like a pen friend from Scotland, aged 10-11 years. Hobbies—reading, stamp collecting and puppetry.

GLORIA BACCHETTA—"Silver Lounge," Penycraig, Rhondda, Glam., would like a girl friend living anywhere abroad who can speak English.

CARMEN REID—"Twin Rivers," 9, Meadow Close, Meadow Hill, Purley, Surrey, would like to hear from any Pelpups living near, or at St. Philomena's School, Carshalton, Surrey.

BETTY LEE—61, Holland Park, Clacton-on-Sea, Essex, would like a boy pen friend living in England or America, aged 13-14. Hobbies — pop music, collecting portraits of film stars and puppetry.

SUSAN RABLEY—14, Russell Road, London, E.16, would like a boy or girl pen friend, aged 12, living in America. Hobbies—riding, pop records and animals.

DOROTHY MOORE—"Dura," Corsehillbank Street, Stewarton, Ayrshire, Scotland, would like a pen friend living anywhere, but preferably in Wales, aged 11-12.

JUNE PROKOPOWICZ — 4, Jolliffe Street, Leek, Staffs., would like a boy pen friend living in America, aged 12 years. Hobbies—stamp collecting, puppetry and listening to pop records.

ROSS MACLEAN—2761, Pinetree Drive, Trenton, Michigan, U.S.A., would like a pen friend living in Canada, England or United States, aged 8-10.

ANNE GIBBY—5, Windsor Road, Pembroke, S. Wales, would like a girl pen friend, aged 10-12, living in America, France, Australia or Switzerland, who can speak English. Hobbies — reading, animals, swimming, drawing and puppetry.

JANET CHOWN—10, Lyndhurst Road, Keynsham, Nr. Bristol, Somerset, would like to hear from any Pelpups living near.

J. TURNBULL—14, Woodburn Drive, Houghton-Le-Spring, Co. Durham, would like to hear from any Pelpups in this area.

ANNA BRYSON—Newmarket Road, Norwich, Norfolk, would like a pen friend living in Australia, New Zealand, Canada, Japan, Britain, Spain, Italy, Switzerland, Turkey or Holland, aged 7-9. Hobbies—stamp collecting, ice skating, puppetry, ballet and riding.

ROBERT WARENS—24a, St. Bernards Road, Slough, Bucks., would like to hear from any other members living in Bucks.

PAUL MCNALLY—13, Hartland Road, Moredon, Surrey, would like to hear from any members living near.

CHRISTINE HAWKINS—Grange Farm, Loppington, Shrewsbury, Shropshire, would like a pen friend living in Sweden, a girl aged 12. Hobbies—reading, drawing and puppetry; also, very interested to hear from any Pelpups living near.

SYLVIA TUNSLEY—72, Thirlmere Road, Newton, Chester, would like a pen friend living in Italy, Canada, India or New York, aged 13. Hobbies—embroidery, art and puppetry.

JILLIAN BOURNER—"Isomer," Sandhurst Lane, Darby Green, Blackwater, Nr. Camerley, Surrey, would like a girl pen friend, aged 15 or over, living in South Africa.

CAROLINE ELLISON—Highwayside, Prestbury Road, Wilmslow, Cheshire, would like a girl pen friend, aged 12-13, living in France or Switzerland. Hobbies—Music, riding, puppetry, ice skating and animals.

MARILYN COCHRAN—Banchory Farm, Kirkcaldy, Fife, Scotland, would like a girl pen friend, aged 12-14, living in America, or any European country except the British Isles. Hobbies—reading and puppetry.

MIRIAN BAYLISS—5, Elmpark Road, Wallasey, Cheshire, would like a girl or boy pen friend living in France or Germany (they can write in their own language), aged 10-12. Hobbies — chess, reading, drawing, puppetry, music and climbing.

GEOFFREY PRINCE—Flat 1, Block 18, Overfield Road, Birmingham 38, would like to write or meet someone, aged about 13, living near, interested in country dancing and puppets. Also is there a club where he can learn more about puppets.

SUSAN JENKINS—30, Limesway, Gawber, Barnsley, Yorks, would like a girl pen friend, aged 11-13, living in Canada or America. Hobbies—dancing, swimming, puppetry, art, animals, stamp collecting and records.

CELINA SCHOU—702, Shamrock Road, Marlborough, Salisbury, S. Rhodesia, would like a pen friend living in Greece, Spain, Hong Kong, Switzerland or Italy, aged 9-11. Hobbies—reading, acting, sewing, puppets, collecting dolls and stamps.

LAWRENCE MINCER—11, First Avenue, Greenvill, Pennsylvania, U.S.A., would like a girl or boy pen friend from Spain. Hobbies — reading, puppetry, writes stories and drawing.

CAROL LAND—34, Tremar Road, St. Ives, Cornwall, would like a girl or boy pen friend living anywhere except England or France. Hobbies—sketching, reading, stamp collecting. She is a girl guide.

SUSAN WELFARE—63, Featherston Drive, Burbage, Leicester, would like an English speaking pen friend living in France or Australia, aged 11 years. Hobbies—puppetry, needlework, dancing and stamp collecting.

MICHAEL MARSH—95, Falmouth Road, Chelmsford, Essex, would like a pen friend in Australia or Italy. Hobbies—model aircrafts and puppets.

ELAINE SMALLMAN—221, Baldwins Lane, Croxley Green, Rickmansworth, Herts., would like an English speaking girl pen friend from France, aged about 11.

MICHAEL MCCAMMACK—R.R.2 Coatsville, Indiana, U.S.A., would like a boy or girl pen friend from England.

APRIL WATSON—579, Tavistock Road, Pererell, Plymouth, would like a pen friend (girl) living in Australia or New Zealand. Hobbies—nature, reading, animals, and badge collecting, aged 9.

DAVID FORD—88, Kingsmere Crescent, Brampton, Ontario, Canada, would like a boy or girl pen friend, aged 12-13, living near Maidstone, Kent, as David was born there. Hobbies—puppetry, drawing, scouts and birds.

R. A. ELLINOR—297, Hobs Moat Road, Sheldon, Solihul, Warks., would like the names of some Pelpups living in Solihul, as he wants to start shows.

ANITA ROBINSON—7, Walden Road, Blackburn, Lancs., would like a girl pen friend aged 11-14 years, living in America, New Zealand, Canada, or Australia. Hobbies—ballet and ballroom dancing, drawing and stamp collecting.

JUDITH ROBINSON—7, Walden Road, Blackburn, Lancs., would like a girl pen friend aged 7-10 years living in America, Australia or New Zealand. Hobbies — collecting dolls, ballet and ballroom dancing, and collecting ornaments.

JANET WARREN—"Cytringan" 5, St. Albans Road, Cambridge, would like a pen friend from America, Australia or New Zealand, aged 10-11 years. Hobbies—Brownies, music, sport and puppetry.

DEREK HUGHES—36, Kinlet Road, Shooters Hill, London, S.E. 18, would like a pen friend in any English speaking country other than England and Wales, aged 11-12. Hobbies—puppetry, animals, roller skating, foreign coins and notes, reading and pop records.

ANN PALMER—11, Branksome Road, Coundon, Coventry, Warks., would like a pen friend living in America or Australia, aged 9-10. Hobbies—puppetry, reading, piano playing, pop music.

ELIZABETH URE—10, Whittliemuir Avenue, Glasgow, S.4., would like a French pen friend, aged 12-13. Hobbies—puppetry, skating, music and swimming.

LINDA MENZIES—8, Pilmuir Avenue, Glasgow, S.4, would like a French pen friend, aged 12-13. Hobbies—puppetry, skating, music and swimming.

CAROL HEMSLEY—8, Bankfield Road, Braithwaite, Keighley, Yorks., would like to correspond with a French girl, aged 11-13. Hobbies—reading, puppetry, stamp collecting, drawing and sewing. She would also like to hear from any Pelpups living near.

BARBARA PASKIN—135, New Church Road, Hove, 3, Sussex, would like a pen friend living in France or Israel, aged 12-14. Hobbies—swimming and ballet.

JANE CLIFTON—3, Cedar Mount, Mottingham Lane, Mottingham, London, S.E. 9, would like a girl friend living in Switzerland, aged 12-13. Hobbies—pop records, sewing, reading and skating.

JANE BELLAMY—9, Victoria Street, South Normanton, Derby, would like a pen friend living anywhere (a girl), aged 12-13. Hobbies—reading, Guides, animals, puppets and cartoons, particularly (Capt. Pugwash).

BRIDGET GARNE — Six Bells, Yarnton, Nr. Oxford, would like a girl pen friend living in Spain or Canada, aged 11-12. Hobbies—riding, china animals, reading and ice skating.

ANTHONY D. REES—18, Hampton Crescent, Cyncoed, Nr. Cardiff, South Wales, would like a boy pen friend, aged 12-13, living in America. Hobbies—swimming, puppets, sport, tennis, drawing and pop records.